



*Beauty and the Beast.* A Humorous Cantata for Solo Voices, Chorus and Orchestra. Words from "Dean's Pantomime Toy Tale Book." Music by Edmund Rogers.  
[Weekes and Co.]

MR. ROGERS has evidently a special talent for the composition of Humorous Cantatas, for not only is the whole of the music both to "Beauty and the Beast" and "Blue-Beard" (which we noticed some time since) really comic, but it is touched throughout with such an artistic hand as to render these works equally welcome to musical and non-musical listeners. The Overture to the Cantata before us, which contains fragments of the subjects in the Operetta (if we may so term it) is well written and effective. The opening chorus commences the tale, to some appropriate and well-considered music, the narrative being continued by the contralto, with choral observations upon the events which are happening interspersed. Then comes one of the best pieces in the work, a chorus, "Off went the old man," in D major, the principal phrase of which is most happily repeated, in the tonic minor, when he mournfully returns, to the words "Home came the old man." It would be impossible to enumerate the many numbers calling for praise in this clever trifle; but we may mention a melodious air, duet, and chorus, "Oh! I am very, very sad," the aria buffa for the bass, "Say, do you love me?" and the scena for the principal voices, with chorus, "Home came Beauty"—the last-named piece having some really excellent dramatic points. In conclusion, we cordially commend this Cantata to the attention of Choral Societies, as well as to drawing-room amateurs in search of novelty.

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TO H. PIERCY WATSON, Esq. &  
THE LEAMINGTON CHORAL SOCIETY.

# Beauty and the Beast.

A HUMOROUS CANTATA

FOR SOLO VOICES (S.C.T.B.) CHORUS & ORCHESTRA.

*Words by kind permission from*

"DEAN'S PANTOMIME TOY TALE BOOK."

*Music by*

Edmund Rogers,

Composer of "JACK AND THE BEANSTALK" "BLUE BEARD", &c.

*Ent: Sta: Hall.*

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# BEAUTY AND THE BEAST.

## OVERTURE.

EDMUND ROGERS.

Andante. M.M.  $\text{♩} = 112.$

NO. *mp*

*Recit:*

This system contains the first two measures of the Overture. The piano part begins with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The tempo is marked 'Andante' with a metronome marking of 112. The first measure is marked 'mp' (mezzo-piano). The second measure is marked 'Recit:' (recitativo), indicating a change in style.

Allegro Vivace.

*a tempo.*

*gva*

*ff*  $\text{♩} = 108.$

This system contains the third and fourth measures. The tempo changes to 'Allegro Vivace'. The third measure is marked 'a tempo.' and the fourth measure is marked 'ff' (fortissimo) with a metronome marking of 108. The piano part features a more active rhythmic pattern. The marking 'gva' (grave) is written below the piano part in the third measure.

Andante.  $\text{♩} = 138.$

This system contains the fifth and sixth measures. The tempo returns to 'Andante' with a metronome marking of 138. The piano part features a more active rhythmic pattern. The marking 'gva' (grave) is written below the piano part in the third measure.

*p* *f* *p* *f* *p*

This system contains the seventh and eighth measures. The piano part features a more active rhythmic pattern. The marking 'gva' (grave) is written below the piano part in the third measure.

*pres:*

This system contains the ninth and tenth measures. The piano part features a more active rhythmic pattern. The marking 'gva' (grave) is written below the piano part in the third measure.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes various rhythmic patterns and chordal textures.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *f* (forte) and *pp* (pianissimo).

Third system of musical notation, marked with a section letter **A**. It features a change in key signature to a major key.

Fourth system of musical notation, continuing the major key section. It includes dynamic markings *f* and *p*.

Fifth system of musical notation, continuing the major key section with complex rhythmic patterns.

Allegretto. ♩ = 88.

Sixth system of musical notation, starting with the tempo marking *leggiero.* and a 2/4 time signature. It features a lighter, more rhythmic texture.

Musical score for the first system, featuring piano accompaniment and vocal lines. The piano part consists of dense chords and arpeggios. The vocal line includes a recitative section marked "Recit:" with a dynamic marking of *p*. A fermata is placed over a note in the vocal line, and a "3" indicates a triplet. The system concludes with a key signature change to B-flat major and a time signature change to 3/8.

Andante ♩-80

Musical score for the second system, marked "Andante" with a tempo of 80. The piano part features a prominent arpeggiated accompaniment. The system includes several "Ped." (pedal) markings with asterisks, indicating sustained pedal points. A "rit." (ritardando) marking is present, followed by a return to "a tempo." The system concludes with a fermata and a final asterisk.

First system of musical notation. The right hand plays a melodic line with slurs and accents. The left hand provides a rhythmic accompaniment. Dynamics include *f* (forte) and *f* (forte).

Second system of musical notation. The right hand continues the melodic line. The left hand has a more active accompaniment. Dynamics include *affettuoso.* and *p* (piano). Pedal markings (*Ped.*) with asterisks are present below the staff.

Third system of musical notation. The right hand has a more active melodic line. The left hand accompaniment is also more active. Dynamics include *Recit.* and triplet markings (3). A large 'C' time signature change is visible.

Fourth system of musical notation. The right hand has a melodic line. The left hand accompaniment is rhythmic. Dynamics include *Allegro Vivace.* and *ff* (fortissimo).

Fifth system of musical notation. The right hand has a dense texture of chords. The left hand accompaniment is rhythmic.

Sixth system of musical notation. The right hand has a rhythmic pattern of eighth notes. The left hand accompaniment is rhythmic.



First system of musical notation, consisting of a grand staff with two staves. The music features a complex rhythmic pattern with many beamed notes and rests. The key signature has one flat, and the time signature is 3/4.

Second system of musical notation, continuing the piece with similar rhythmic complexity and dynamic markings.

Third system of musical notation, featuring a tempo change to **Allegro.** with a metronome marking of  $\text{♩} = 132$ . The dynamics include *ff* and *pp*.

Fourth system of musical notation, featuring a dynamic marking of *mf* and a melodic line in the upper voice.

Fifth system of musical notation, featuring a dynamic marking of *ff* and a complex rhythmic accompaniment.

Sixth system of musical notation, featuring dynamic markings of *p* and *ff*, and a melodic line in the upper voice.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of a complex melodic line in the treble and a dense, rhythmic accompaniment in the bass.

Second system of musical notation, continuing the piece with similar melodic and accompanimental textures.

Third system of musical notation, including a dynamic marking of *mf* and a chord symbol 'E' above the treble staff.

Fourth system of musical notation, featuring a dynamic marking of *ff* and an *accel* instruction.

Fifth system of musical notation, including dynamic markings of *an* and *do.*

Sixth system of musical notation, concluding the page with a dynamic marking of *gva.*



CHORUS. — "A MERCHANT, WHO LIVED LONG AGO."

No. 1.

M.M. = 104.

Allegro  
Moderato.

SOPRANO.

CONTRALTO.

TENOR.

BASS.

A Mer-chant, who liv'd long a - go in the East, Was

A Mer-chant, who liv'd long a - go in the East, Was

A Mer-chant, who liv'd long a - go in the East, Was

A Mer-chant, who liv'd long a - go in the East,

bles'd with three daugh-ters, We're told so at least, — But the two which were el - der, we

We're told so at least, — But the two which were el - der, we

bles'd with three daugh-ters, We're told so at least, — But the two which were el - der, we

We're told so at least, — But the two which were el - der, we

can - not re - frain From frank - ly des - crib - ing as cer - tain - ly 'plain,' From  
 can - not re - frain From frank - ly des - crib - ing as cer - tain - ly 'plain,' From  
 can - not re - frain From frank - ly des - crib - ing as cer - tain - ly 'plain,' From  
 can - not re - frain From frank - ly des - crib - ing as cer - tain - ly 'plain,' From

frank - ly des - crib - ing as cer - tain - ly, cer - tain - ly 'plain;' A  
 frank - ly des - crib - ing as cer - tain - ly, cer - tain - ly 'plain;' A  
 frank - ly des - crib - ing as cer - tain - ly, cer - tain - ly 'plain;' A  
 frank - ly des - crib - ing as cer - tain - ly, cer - tain - ly 'plain;' A

Mer - chant, who liv'd long a - go in the East, Was bless'd with three daugh - ters, We're  
 Mer - chant, who liv'd long a - go in the East, We're  
 Mer - chant, who liv'd long a - go in the East, Was bless'd with three daugh - ters, We're  
 Mer - chant, who liv'd long a - go in the East, We're



told so, at least, — But the two that were el\_der, we can\_not re\_frain From

told so, at least, — But the two that were el\_der, we can\_not re\_frain From

told so, at least, — But the two that were el\_der, we can\_not re\_frain From

told so, at least, — But the two that were el\_der, we can\_not re\_frain From

frank\_ly des\_crib\_ing as cer\_tain\_ly 'plain;' But the two that were el\_der, we can\_not re\_frain From

frank\_ly des\_crib\_ing as cer\_tain\_ly 'plain;' But the two that were el\_der, we can\_not re\_frain From

frank\_ly des\_crib\_ing as cer\_tain\_ly 'plain;' But the two that were el\_der, we can\_not re\_frain From

frank\_ly des\_crib\_ing as cer\_tain\_ly 'plain;' But the two that were el\_der, we can\_not re\_frain From

**B**

frank\_ly des\_crib\_ing as cer\_tain\_ly, cer\_tain\_ly 'plain;'

frank\_ly des\_crib\_ing as cer\_tain\_ly, cer\_tain\_ly 'plain;'

frank\_ly des\_crib\_ing as cer\_tain\_ly, cer\_tain\_ly 'plain;' And as they were want\_ing in

frank\_ly des\_crib\_ing as cer\_tain\_ly, cer\_tain\_ly 'plain;'

charms of the face, *mf* For, as

They made up for bad looks with much ribbon and lace; For, as

Must always have something becoming to wear, Must

Must always have something becoming to wear, Must

nature was wanting, the troublesome pair Must always have something becoming to wear, Must

nature was wanting, the troublesome pair Must always have something becoming to wear, Must

**C**

always have something becoming to wear.

always have something becoming to wear.

always have something becoming to wear. *f* They were

always have something becoming to wear. Then of course they were jealous, their manners were sour;

ne - ver good - tem - per'd for more than an hour, And, in

And, in

And, in

And, in

fact, they could ne - ver re - mem - ber their du - - ty To a

fact, they could ne - ver re - mem - ber their du - - ty To a

fact, they could ne - ver re - mem - ber their du - - ty To a

fact, they could ne - ver re - mem - ber their du - - ty To a

*rall:* sis - ter so fair that the folks call'd her Beau - - ty. *a tempo.*

*rall:* sis - ter so fair that the folks call'd her Beau - - ty. *a tempo.*

*rall:* sis - ter so fair that the folks call'd her Beau - - ty. *a tempo.*

*rall:* sis - ter so fair that the folks call'd her Beau - - ty. *a tempo.*

*rall:* sis - ter so fair that the folks call'd her Beau - - ty. *a tempo.*



Mer- chant, who liv'd... long a - go in the East, Was

Mer- chant, who liv'd... long a - go in the East, Was

Mer- chant, who liv'd... long a - go in the East, Was

Mer- chant, who liv'd... long a - go in the East, Was

We're told so, at least; — But the

We're told so, at least; — But the

bless'd with three daugh- ters, We're told so, at least; — But the

We're told so, at least; — But the

two which were el- der, we can - not re- frain From

two which were el- der, we can - not re- frain From

two which were el- der, we can - not re- frain From

two which were el- der, we can - not re- frain From



frank\_ly des\_crib\_ing as cer\_tain\_ly 'plain;' From frank\_ly des\_crib\_ing as cer\_tain\_ly, cer\_tain\_ly

frank\_ly des\_crib\_ing as cer\_tain\_ly 'plain;' From frank\_ly des\_crib\_ing as cer\_tain\_ly, cer\_tain\_ly

frank\_ly des\_crib\_ing as cer\_tain\_ly 'plain;' From frank\_ly des\_crib\_ing as cer\_tain\_ly, cer\_tain\_ly

frank\_ly des\_crib\_ing as cer\_tain\_ly 'plain;' From frank\_ly des\_crib\_ing as cer\_tain\_ly, cer\_tain\_ly

'plain;' Then of course they were jea - lous, Their

'plain;' Then of course they were jea - lous, Their

'plain;' Then of course they were jea - lous, Their

'plain;' Then of course they were jea - lous, Their

man\_ners were sour; for more than an hour, — And, in

man\_ners were sour; for more than an hour, — And, in

man\_ners were sour; They were ne\_ver good tem\_per'd for more than an hour, — And, in

man\_ners were sour; for more than an hour, — And, in

fact, they could ne - ver re - mem - ber their du - ty To a

fact, they could ne - ver re - mem - ber their du - ty To a

fact, they could ne - ver re - mem - ber their du - ty To a

fact, they could ne - ver re - mem - ber their du - ty To a

sis - ter so fair that the folks call'd her Beau - ty, And, in

sis - ter so fair that the folks call'd her Beau - ty, And, in

sis - ter so fair that the folks call'd her Beau - ty, And, in

sis - ter so fair that the folks call'd her Beau - ty, And, in

fact, they could ne - ver re - mem - ber their du - ty To a

fact, they could ne - ver re - mem - ber their du - ty To a

fact, they could ne - ver re - mem - ber their du - ty To a

fact, they could ne - ver re - mem - ber their du - ty To a



sis - ter so fair that the folks call'd... her Beau - ty. *And, in* *ff* *rall: e*

sis - ter so fair that the folks call'd... her Beau - ty. *And, in* *ff* *rall: e*

sis - ter so fair that the folks call'd... her Beau - ty. *And, in* *ff* *rall: e*

sis - ter so fair that the folks call'd... her Beau - ty. *And, in* *ff* *rall: e*

*stentate.*

fact, they could ne - ver re - mem - ber their du - ty To a sis - ter so fair that the

fact, they could ne - ver re - mem - ber their du - ty To a sis - ter so fair that the

fact, they could ne - ver re - mem - ber their du - ty To a sis - ter so fair that the

fact, they could ne - ver re - mem - ber their du - ty To a sis - ter so fair that the

folks call'd her Beau - ty.

folks call'd her Beau - ty.

folks call'd her Beau - ty.

folks call'd her Beau - ty.

*a tempo*

N<sup>o</sup> 2.

(CONTRALTO.)

Andantino. M.M. ♩ = 138.

VOICE. *p* Now a great Enchan - ter

PIANO. *pp*

there - a - - bouts Could work a po - tent charm, To do to ev' - ry

bo - dy else All sorts of grievous harm, All sorts of grievous harm. His

on - ly plea - sure was to hurt, And that he thought de - light - - - ful; In



fact the Enchan-ter on - ly livid For sake of be - ing spiteful, spiteful,

spiteful. **A** And so he chang'd a hand-some Prince, (And

**CHORUS.** A wick - ed thing to do! . . . **SOLO.** In - to the like - ness  
 none so fine be - fore or since, A wick - ed thing to do! . . .  
 A wick - ed thing to do! . . .  
 A wick - ed thing to do! . . .

of . . . a bear, Such as . . . they see who like to spare A six - pence for the

CHORUS.

A six\_pence for the 'Zoo!'... A  
 'Zoo!' A six\_pence for the 'Zoo!'... A six\_pence for the 'Zoo!' 'Zoo!' 'Zoo!' A  
 A six\_pence for the 'Zoo!' 'Zoo!' 'Zoo!' A  
 A six\_pence for the 'Zoo!' 'Zoo!' 'Zoo!' A

B

six\_pence for the 'Zoo!' SOLO. Allegro.  $\text{♩} = 100.$   
 six\_pence for the 'Zoo!' He caused a most un-luck-y star To  
 six\_pence for the 'Zoo!'  
 six\_pence for the 'Zoo!' Allegro.

CHORUS.

(The Mer-chant with three daugh-ters;) SOLO.  
 shine on Beau-ty's poor Pa-pa (The Mer-chant with three daugh-ters;) With  
 (The Mer-chant with three daugh-ters;)  
 (The Mer-chant with three daugh-ters;)

hea - vy E - qui - noc - tial gales He tore his brigs' and schoon - ers' sails, And

*cres:*  
scared the tars with spout - ing whales, That at the ves - sel frisk'd their tails, And

*cres:*

thump'd a - bout her quar - ters; Then all a - round the toss - ing ships, He

hid the sun with an e - clipse, And rais'd the an - gry wa - ters. And

*ff. rall:* **C** *p*

*rall:* *ff*

**Andantino.**

thus the Mer - chant came to... be Re - duc'd to gen - teel po - ver - ty, Him -

*p* *a tempo primo.*



CHORUS.

And sin - gle daugh - ters three; . . .

self and sin - gle daugh - ters three; And sin - gle daugh - ters three; . . .

And sin - gle daugh - ters three; . . .

And sin - gle daugh - ters three; . . .

*SOLO.*

So

he left Town, and set - tled down In coun - tri - fied ob - scu - ri -

Moderato. ♩ = 66.

CHORUS. *misterioso.*

So he left Town, and set - tled down In coun - tri - fied ob -

*misterioso.*

- ty. So he left Town, and set - tled down In coun - tri - fied ob -

*misterioso.*

So he left Town, and set - tled down In coun - tri - fied ob -

*misterioso.*

So he left Town, and set - tled down In coun - tri - fied ob -



- scu - ri - ty. So he left Town, and set - tled down In coun - tri - fied ob -

- scu - ri - ty. So he left Town, and set - tled down In coun - tri - fied ob -

- scu - ri - ty. So he left Town, and set - tled down In coun - tri - fied ob -

- scu - ri - ty. So he left Town, and set - tled down In coun - tri - fied ob -

- scu - ri - ty, ob - scu - ri - ty, In coun - tri -

- scu - ri - ty, ob - scu - ri - ty, In coun - tri -

- scu - ri - ty, ob - scu - ri - ty, In coun - tri -

- scu - ri - ty, ob - scu - ri - ty, In coun - tri -

- scu - ri - ty, ob - scu - ri - ty, In coun - tri -

- fied ob - scu - ob - scu - ri - ty, ob - scu - ri - ty. . . . .

- fied ob - scu - ob - scu - ri - ty, ob - scu - ri - ty. . . . .

- fied ob - scu - ob - scu - ri - ty, ob - scu - ri - ty. . . . .

- fied ob - scu - ob - scu - ri - ty, ob - scu - ri - ty. . . . .

- fied ob - scu - ob - scu - ri - ty, ob - scu - ri - ty. . . . .

Nº 3.

Andante quasi Recit:

TENORI.

VOICES.

M.M. ♩ = 84.

PIANO.

BASSI. *mf*

One day came a message, hap-py but short, Say-ing,

BASSI. ALTI. SOP:

"Two of your ships have just come in to port; You are wanted at once!" That was good news indeed, Ay, no

doubt a\_bout that, the three sis\_ters agreed, Ay, no doubt a\_bout that the three sis\_ters agreed,

Ay, no doubt a\_bout that the three sis\_ters agreed, And the

Ay, no doubt a\_bout that the three sis\_ters agreed,

Ay, no doubt a\_bout that the three sis\_ters agreed,

BASSI.

el\_ders at once thought it high time to frown At the life in a cot\_tage, and get back to Town. But the



SOP: 3  
 Had come  
 ALT1.  
 Had come  
 TEN:  
 Had come  
 The two ships that were rec.kond as lost by the wise, Had come

Merchant was really half-daz'd with sur.prise, Had come

home, had come home, had come home, . . . . . and in safe-ty! A

home, had come home, had come home, . . . . . and in safe-ty! SOLO.

home, had come home, had come home, . . . . . and in safe-ty! "Now,

home, had come home, had come home, . . . . . and in safe-ty!

dar\_lings", said he, "I am off\_ but I'll buy, I'll buy what you choose for all



ALTI. *3* *3* *3* *3* *3* *3* *3*

three," Then the elders replied, "Now you've mon-ey to spare, Bring us back all the fash-ions, we've

SOP: *3* *3* *3* *3* *3* *3* *3* **SOLO .SOP:**

"Bring us back all the fash-ions, we've nothing to wear!" But the  
 nothing to wear, Bring us back all the fash-ions, we've no-thing to wear!"

*rall:*

young-est, Miss Beau-ty; most mo-dest-ly chose For her gift nothing more than a

*col canto.*

TENORI. *f* *f* *f* *f* *f* *f* *f* *f*

simple white Rose! Her sis-ters at this laugh'd loud-ly, But let Pa-pa

BASSI. Her sis-ters at this laugh'd loud-ly, But let Pa-pa

*a tempo.*

go To buy what they wish'd for and look af-ter his car-go.

go To buy what they wish'd for and look af-ter his car-go.

Nº 4.

M.M. ♩ = 112.

Allegro  
Moderato.

The musical score is written for piano and consists of six systems of staves. The first system includes a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegro Moderato' with a metronome marking of 112. The first system begins with a forte dynamic (*f*). The score features various musical notations including slurs, accents, and dynamic markings. A triplet of eighth notes is marked with a '3' in the third system. The fourth system includes the instruction 'accel:' (accelerando). The fifth system includes 'a tempo primo.' (return to the original tempo). The sixth system includes 'rall:' (ritardando). The piece concludes with a final cadence.



ALTI. Off went the old man, off . . . went he, Mounted on his ca - mel,

TEN: Off went the old man, off went he, Mounted on his ca - mel,

BASS. Off went the old man, off went he, Mounted on his ca - mel,

Off went the old man, off went he, Mounted on his ca - mel,

Joy - ful - ly! Off went the old man, off . . . went he,

Joy - ful - ly! Off went the old man, off went he,

Joy - ful - ly! Off went the old man, off went he,

Joy - ful - ly! Off went the old man, off went he,

Mount - ed on his ca - mel, Joy - ful - ly! Trotting o - ver hill and dale,

Mounted on his ca - mel, Joy - ful - ly! Trotting o - ver hill and dale,

Mounted on his ca - mel, Joy - ful - ly! Trotting o - ver hill and dale,

Mounted on his ca - mel, Joy - ful - ly! Trotting o - ver hill and dale,



As it was his du - ty, Sing - ing "I must have a rose; Yes! the fair - est one that  
 As it was his du - ty, Sing - ing "I must have a rose; Yes! the fair - est one that  
 As it was his du - ty, Sing - ing "I must have a rose; Yes! the fair - est one that  
 As it was his du - ty, Sing - ing "I must have a rose; Yes! the fair - est one that

grows, There is no such word as fail! There is no such word as fail! ..  
 grows, There is no such word as fail! There is no such word as fail! ..  
 grows, There is no such word as fail! There is no such word as fail! ..  
 grows, There is no such word as fail! There is no such word as fail! ..

*accel:*  
*accel:* I must get a pure white rose, I must get a pure white rose,  
*accel:* I must get a pure white rose, I must get a pure white rose,  
*accel:* I must get a pure white rose, I must get a pure white rose,  
 I must get a pure white rose, I must get a pure white rose,

I shall find one I... sup- pose, I shall find one I sup- pose,"

*a tempo primo.* *ritard.:*

I shall find one I sup - - pose, I shall find one I sup - pose,"

*a tempo primo.* *ritard.:*

I shall find one I sup - - pose, I shall find one I sup - pose,"

*a tempo primo.* *ritard.:*

I shall find one I sup - - pose, I shall find one I sup - pose,"

*ritard.:*

*a tempo.*

Off went the old man, off... went he, Mount-ed on his

*f a tempo.*

Off went the old man, off went he, Mount.ed on his

*f a tempo.*

Off went the old man, off went he, Mount.ed on his

*f a tempo.*

Off went the old man, off went he, Mount.ed on his

*f a tempo.*

*rall.:* *a tempo.*

ca - mel, Joy - ful - ly! *a tempo.* "I must get a pure white rose;

*rall.:* *a tempo.*

ca - mel, Joy - ful - - ly! *a tempo.*

*rall.:* *a tempo.*

ca - mel, Joy - ful - - ly! *a tempo.* "I must get a pure white rose;

*rall.:* *a tempo.*

ca - mel, Joy - ful - ly!



And pop it un - der - neath the nose

"I shall find one sup - pose . . . And pop it un - der - neath the nose

And pop it un - der - neath the nose

"I shall find one sup - pose . . . And pop it un - der - neath the nose

*grva*

*grva*

Of my daugh - ter Beau - ty! Pop it un - der - neath the nose ,

Of my daugh - ter Beau - ty! Pop it un - der - neath the nose ,

Of my daugh - ter Beau - ty! Pop it un - der - neath the nose ,

Of my daugh - ter Beau - ty! Pop it un - der - neath the nose ,

*ff*

*ff*

Of my daugh - ter Beau - ty!"

Of my daugh - ter Beau - ty!"

*mf* Of my daugh - ter Beau - ty!"

*ff* Of my daugh - ter Beau - ty!"

*ff*



N<sup>o</sup> 5.

(CONTRALTO.)

VOICE.

PIANO.

*mf*

But the En - chanter, full of spite, Made the ca - mel kick and

bite;

*f*

Rais'd a storm as well he could; Plant - ed

*p*

an . . . . en - chant - ed wood, Where there grew, in place of

trees, > Gob - lin trunks, with gout - y knees; So the

Mer - chant, in his woes, Al - most had for - got the rose.

CHORUS—"THOUGH THIS COULD TH'ENCHANTER DO."

Nº 6.

M.M. ♩ = 89.

Allegretto  
Moderato.

*p sempre leggiero.*

1<sup>st</sup> SOP:  
 Though this could th'En - chant - er do, There was a good Fai - ry too; She, a friend both

2<sup>nd</sup> SOP:  
 Though this could th'En - chant - er do, There was a good Fai - ry too; She, a friend both

ALTI:  
 Though this could th'En - chant - er do, There was a good Fai - ry too; She, a friend both

*mf*

true and tried, Always at the Merchant's side. There is dark, and there is light:

true and tried, Always at the Merchant's side. There is dark, and there is light:

true and tried, Always at the Merchant's side. There is dark, and there is light:

All things have their op - po - site. Some are dir - ty, some are clean, Roast beef has its

All things have their op - po - site. Some are dir - ty, some are clean, Roast beef has its

All things have their op - po - site. Some are dir - ty, some are clean, Roast beef has its

fat and lean; Oceans have their ebb and flow; Sea - sons have their spring and snow.

fat and lean;

Sea - sons have their spring and snow.

fat and lean;

Some are joy - ful, some are sad; There is al - ways good and bad; In this world of

Some are joy - ful, some are sad; There is al - ways good and bad; In this world of

Some are joy - ful, some are sad;

In this world of



fuss and bo.ther, There is one thing or an - o - ther. So, when things were

fuss and bo.ther, There is one thing or an - o - ther. So, when things were

fuss and bo.ther, So, when things were

at their worst, On the Mer - chant's vi - sion burst, Shi - ning in the

at their worst, On the Mer - chant's vi - sion burst, Shi - ning in the

at their worst, Shi - ning in the

summer air, Such a Fai - ry Cas - tle there!

summer air, Such a Fai - ry Cas - tle there!

summer air, Such a Fai - ry Cas - tle there! Mar - ble steps, and o - pen'd doors,

Pipes and cof - fee, cush - ion'd seat,  
 Silk - en cur - tains, po - lish'd floors, Pipes and cof - fee, cush - ion'd seat,  
 Silk - en cur - tains, po - lish'd floors, Pipes and cof - fee, cush - ion'd seat,

Slip - pers for his wea - ry feet; Sup - per rea - dy, to in - vite  
 Slip - pers for his wea - ry feet; Sup - per rea - dy, to in - vite  
 Slip - pers for his wea - ry feet; Sup - per rea - dy, to in - vite

**B**

His in - creas - ing ap - pe - tite; Fruits and flow'rs, and ev' - ry dish  
 His in - creas - ing ap - pe - tite;  
 His in - creas - ing ap - pe - tite;



That an Al-der-man could wish; But, what was the strang-est case,  
 That an Al-der-man could wish; But, what was the strang-est case,  
 That an Al-der-man could wish; But, what was the strang-est case,

Not a soul was in the place! Af-ter sup-per, Mer-chant's head  
 Not a soul was in the place! Af-ter sup-per, Mer-chant's head  
 Not a soul was in the place! Af-ter sup-per, Mer-chant's head

Found a com-fort- -a- -ble bed, - Had his break-fast laid at eight,  
 Found a com-fort- -a- -ble bed, - Had his break-fast laid at eight,  
 Found a com-fort- -a- -ble bed, - Had his break-fast laid at eight,



Though there was no one to wait; Af - ter that he sat a - while;

Though there was no one to wait; Af - ter that he sat a - while;

Though there was no one to wait; Af - ter that he sat a - while;

Then he thought to walk a mile. There were none to beg their par-don,

Then he thought to walk a mile. There were none to beg their par-don,

Then he thought to walk a mile. There were none to beg their par-don,

So he stroll'd a - bout the gar-den. Oh! such ter - ra - ces and bow'rs!

So he stroll'd a - bout the gar-den.

So he stroll'd a - bout the gar-den.

Oh! such foun-tains! Oh! such flow'rs! And oh, there! be-fore his nose,  
 Oh! such foun-tains! Oh! such flow'rs! And oh, there! be-fore his nose,  
 And oh, there! be-fore his nose,

Such, oh! such a charm-ing rose! And oh, there! be-fore his nose,  
 Such, oh! such a charm-ing rose! And oh, there! be-fore his nose,  
 Such, oh! such a charm-ing rose! And oh, there! be-fore his nose,

Such, oh! such a charm-ing rose!  
 Such, oh! such a charm-ing rose!  
 Such, oh! such a charm-ing rose!

RECIT: "TO SEE WAS TO PICK."

(CONTRALTO, TENOR & BASS.)

Nº 7.

CONTRALTO.

VOICE.

PIANO.

To see was to pick: and to pick was to hear such a roar,

that the Mer-chant col-laps'd with the fear: For the Beast stood be-fore him with

BASS. *feroce.*

ter-ri-ble cry, "You have pluck'd a white rose, You have pluck'd a white rose, you have

pluck'd a white rose; So, old man, you must die!"

TEN: *con timidezza.* ALTO TEN:

"But, oh please, Mis-ter Beast," and the Mer-chant bow'd low, "I was



ask'd by my daugh - ter" — "Your daugh - ter! O - ho! . . . Let her

BASS.

come in your stead, — I'm in want of a wife, — And

if the girl suits me, I'll grant your your life. — You a -

- gree to the bar - gain! Then go for your daugh - ter; For your

*con forza.*

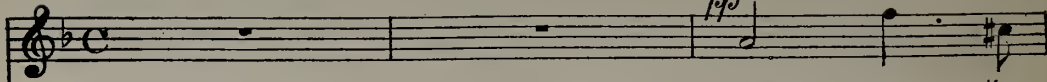
life's not worth two - pence un - til you have brought her."

## CHORUS.—"HOME CAME THE OLD MAN."

N<sup>o</sup> 8.

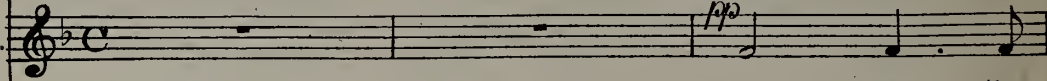
Lento.

SOPRANO.



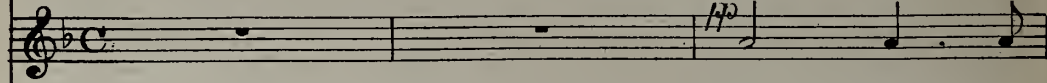
Home came the

CONTRALTO.



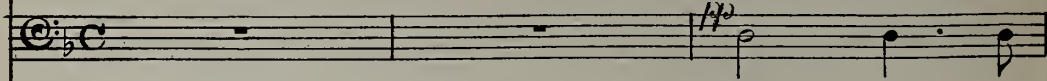
Home came the

TENOR.



Home came the

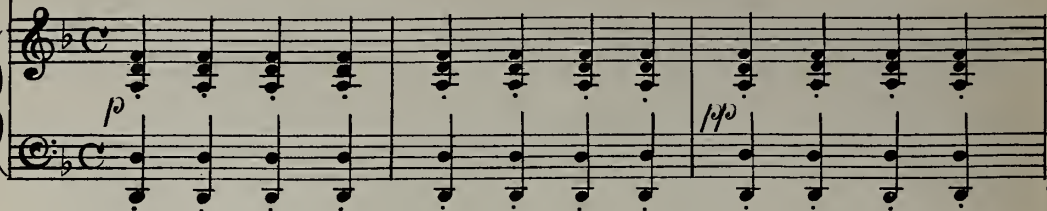
BASS.



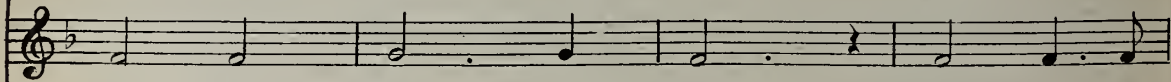
Home came the

M.M. ♩ = 72.

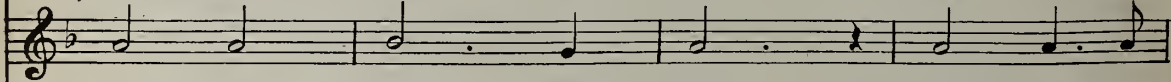
PIANO.



old man, . . Home came he, Back to his



old man, Home came he, Back to his



old man, Home came he, Back to his



old man, Home came he, Back to his



daugh - \_ ters Mourn - \_ ful - \_ ly! Home came the

daugh - \_ ters Mourn - \_ ful - \_ ly! Home came the

daugh - \_ ters Mourn - \_ ful - \_ ly! Home came the

daugh - \_ ters Mourn - \_ ful - \_ ly! Home came the

old man , Home came he , Back to his

old man , Home came he , Back to his

old man , Home came he , Back to his

old man , Home came he , Back to his

daugh - \_ ters , Mourn - \_ ful - \_ ly! Say - \_ ing ,

daugh - \_ ters , Mourn - \_ ful - \_ ly! Say - \_ ing ,

daugh - \_ ters , Mourn - \_ ful - \_ ly! Say - \_ ing ,

daugh - \_ ters , Mourn - \_ ful - \_ ly! Say - \_ ing ,



Moderato.

VOICE.

M.M. ♩ = 80.

PIANO.

The first system of the score shows the beginning of the piece. It consists of a voice line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Moderato'. The piano part begins with a piano (p) dynamic and features a rhythmic accompaniment of eighth notes.

TENOR.

"Oh! I am ve-ry, ve-ry sad; Come a long and kiss your

Dad, Come a long and kiss your Dad, If you know your

LH.

LH.

du-ty

LH.

LH.

One of you, my daugh-ters three, Soon a wretched bride must

Ped.

Ped.

be, Or it is all up with me. — Will you save me

Beau-ty! Or it is all up with me. — So

*rall:* will you save me Beau-ty!"

**A** SOPRANO.  
"Yes! my love has not de-

-creas'd, I will do my du-ty!" "But, my

dear, when he's a Beast!" "That don't matter in the

LH.

Ped.

least! Yes! my love has not de\_creas'd I will do my

CHORUS.

Prompt\_ly an\_swer'd Beau\_ty.

Prompt\_ly an\_swer'd Beau\_ty.

Prompt\_ly an\_swer'd Beau\_ty.

Prompt\_ly an\_swer'd Beau\_ty.

LH.

Ped

TENOR.

SOPRANO.

du\_ty!" "But, my dear, when he's a Beast!" "That don't matter in the

Ped



least  
TENOR. That don't matter in the least  
That don't matter in the least  
That don't matter in the least  
That don't matter in the least

CHORUS.  
Prompt - ly an - swer'd  
Prompt - ly an - swer'd  
Prompt - ly an - swer'd  
Prompt - ly an - swer'd

least!"  
least!"  
Beau - ty!  
Beau - ty!  
Beau - ty!  
Beau - ty!

Beau - ty! a tempo.

## RECIT:—"TO THE BEAST'S PALACE"

N<sup>o</sup> 10.

(CONTRALTO.)

Andantino.

VOICE.

To the Beast's Pa\_lace' now we'll change the scene,

PIANO.

*p* *dolce.*

With Beau - ty there as pam - pered as a queen.

N<sup>o</sup> 11.

## ARIA—"BY UNSEEN HANDS."

Andantino.

(SOPRANO.)

VOICE.

By un - - seen

M. M. ♩ = 80.

PIANO.

*p*

hands she sees the co - vers Jaid; By un - - seen power her

ev' - ry wish o - bey'd; For her, fine silks by

un - seen hands are sewn; The fair - est fruits . . . by

un - seen gard' - ners grown. By un - - - seen hands . . . she

sees, she sees the co - vers laid; By un - - - seen power . . . her

ev' - ry wish o - - bey'd. For her . . . fine silks . . . by



un-seen hands are sewn; The fair-est fruits . . . . . by

**A** *dolce.*  
un-seen gard'-ners grown. And all a-round her

speaks of wealth and gold For gems and jew-els

there are here un-told. And all . . . a-round . . . her

speaks of wealth, of wealth and gold For gems . . . and . . . jew-els

there are here un - told. And Beau - ty sits a - glow with diamonds

rare. And looks as you may guess, sur - pass - ing fair And

Beau - ty sits a - glow with diamonds rare And looks, and

looks, and looks as you may guess, as you may guess, sur - pass - ing

*con forza.*

*f*

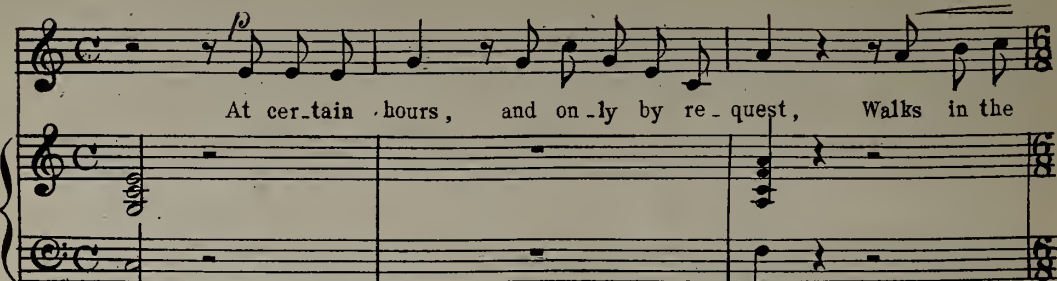
*col canto.*

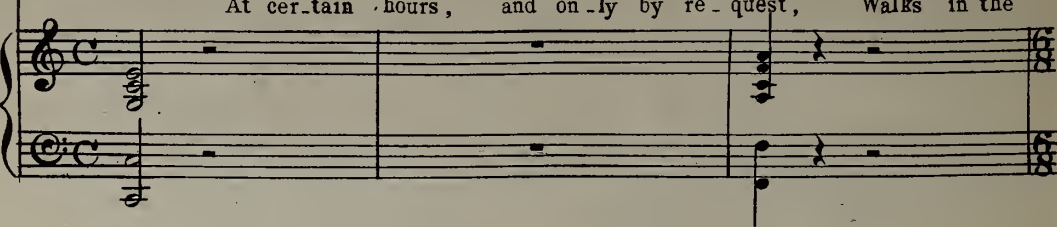
fair.

## RECIT:—"AT CERTAIN HOURS."

N<sup>o</sup> 12.

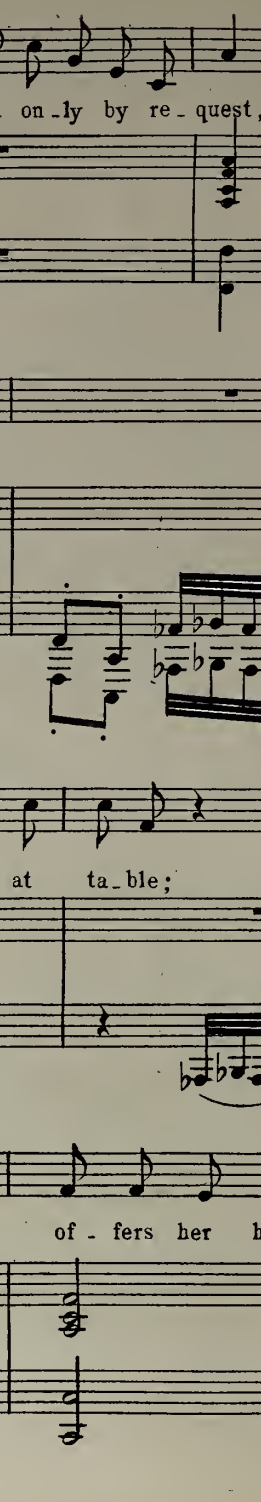
(CONTRALTO.)

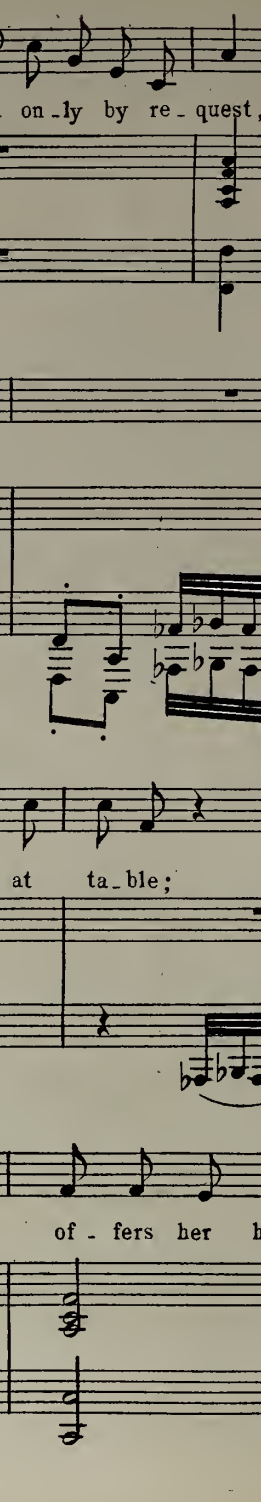
VOICE.  At cer-tain hours, and on-ly by re-quest, Walks in the

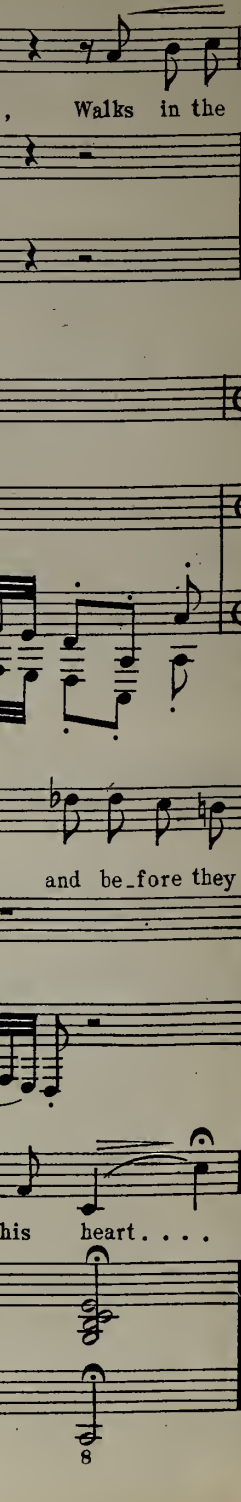
PIANO. 

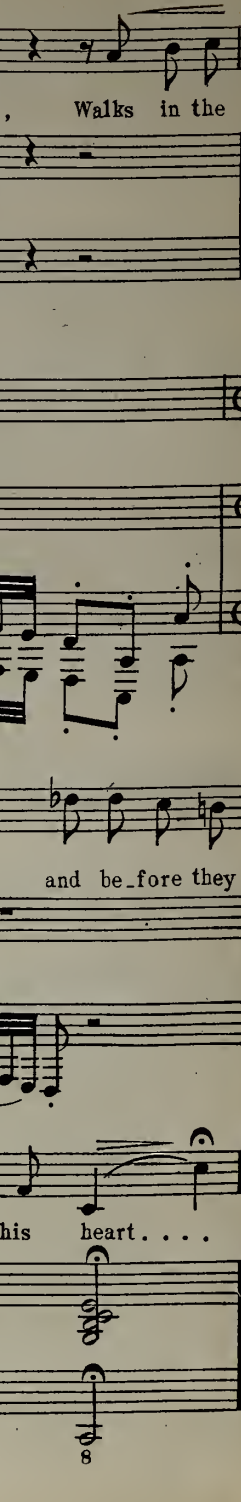
 Beast,



 The long expect-ed guest. They sit at ta-ble; and be-fore they



 part The Beast kneels down and of-fers her his heart....





ARIA BUFFA.—“SAY, DO YOU LOVE ME?”

N<sup>o</sup> 13.

(BASS.)

Allegro Vivace.

Recit:

VOICE.

M.M. ♩ = 108.

PIANO

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a recitative-like passage, marked "Recit:", with the lyrics "Say, do you love me!". The piano accompaniment starts with a forte (*f*) dynamic and consists of rhythmic chords and eighth-note patterns.

The second system continues the vocal and piano parts. The vocal line has the lyrics "Say, do you love me! do you love me!". The piano accompaniment includes a section marked "a tempo." with a more melodic line in the right hand and a rhythmic accompaniment in the left hand.

The third system shows the vocal line with the lyrics "Say, do you love me! Say, do you love me! Say, oh". The piano accompaniment features a strong rhythmic accompaniment with a forte (*f*) dynamic.

The fourth system concludes the piece with the vocal line singing "say, oh say, do you love me! Oh say, do you love me! I'm rather". The piano accompaniment continues with a rhythmic accompaniment, featuring some dynamic markings like *mf* and *f*.

rough in my exterior, Miss; I'm rather rough in my exterior, Miss; I'm rather

rough, I'm rather rough, I'm rather rough, I'm rather rough in my exterior,

Miss; but sterling stuff, but sterling stuff, but sterling stuff with in my shaggy hide a

wife would find, but sterling stuff with in my shaggy hide a wife would find, a wife would

**A**

find. As I said before

I am ra\_ther rough; To look up\_on me you would think me

tough, As I said be fore, I am ra\_ther rough, To

look up\_on me you would think... me tough. But no, my

heart is ve\_ry ten\_der, Miss, ve\_ry ten\_der, Miss, There -

*dolce.*

*colla voce.*

\_fore say "Yes," and give me one sweet kiss, give me one sweet kiss,

*rall:*

*rall:*



**B** *f a tempo.*

one sweet kiss. As I said be - fore, I am ra - ther

rough; To look up\_on me you would think me tough.

As I said be - fore, I am ra - ther rough, To look up\_on me

you would think me... tough. But no, my heart is

*dolce.*

ve - ry ten - der, Miss, ve - ry ten - der, Miss, There - fore say

*colla voce.*

*rall.*

"Yes," and give me one sweet kiss, give me one sweet kiss...

The first system of music features a vocal line and piano accompaniment. The vocal line begins with the lyrics "Yes," and give me one sweet kiss, give me one sweet kiss... The tempo is marked *rall.* The piano accompaniment consists of a treble and bass clef with a steady eighth-note accompaniment.

**C** *Recit:* *f* *a tempo.*

one sweet kiss. Say, do you love me! do you love me! Say, do you

The second system continues the vocal line with the lyrics "one sweet kiss. Say, do you love me! do you love me! Say, do you". The tempo changes to *f a tempo.* The piano accompaniment includes triplets and dynamic markings like *f*.

love me! Say do you love me! Say, oh say, oh

The third system continues with the lyrics "love me! Say do you love me! Say, oh say, oh". The piano accompaniment features a rhythmic pattern of eighth notes and chords.

say, do you love me! Oh say, do you love me! I'm rather

The fourth system continues with the lyrics "say, do you love me! Oh say, do you love me! I'm rather". The piano accompaniment has a consistent rhythmic accompaniment.

rough in my ex-te-rior, Miss; I'm rather rough in my ex-te-rior,

The fifth system concludes the page with the lyrics "rough in my ex-te-rior, Miss; I'm rather rough in my ex-te-rior,". The piano accompaniment continues with the same rhythmic pattern.

Miss; I'm rather rough, I'm rather rough, I'm rather

rough, I'm rather rough in my exterior, Miss; But sterling

stuff, but sterling stuff, but sterling stuff with-in my shag-gy hide a

wife would find, but sterling stuff with-in my shag-gy hide a wife would find a

wife would find; but sterling stuff, but sterling

*res:*

*res:*



stuff, but ster-ling stuff with - in my shag - gy hide a wife would

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. The lyrics are "stuff, but ster-ling stuff with - in my shag - gy hide a wife would". The piano part consists of chords and single notes in the right and left hands.

find: but ster-ling stuff, but ster-ling stuff, but ster-ling

This system contains the second line of music. The lyrics are "find: but ster-ling stuff, but ster-ling stuff, but ster-ling". The piano accompaniment continues with similar chordal patterns.

stuff with - in my shag - gy hide a wife would find; but ster-ling

*rall:*

This system contains the third line of music. The lyrics are "stuff with - in my shag - gy hide a wife would find; but ster-ling". The tempo marking *rall:* (rallentando) is placed above the final notes of the system.

stuff with - in my shag - gy hide a wife would find."

This system contains the fourth line of music. The lyrics are "stuff with - in my shag - gy hide a wife would find." The piano accompaniment concludes with a final chord.

*a tempo.*

This system contains the fifth and final line of music. It begins with the tempo marking *a tempo.* (allegretto) and features a piano accompaniment of chords and single notes.

RECIT.:—"OH, BEAST! SAID BEAUTY."

N<sup>o</sup> 14.

(SOPRANO, CONTRALTO & BASS.)

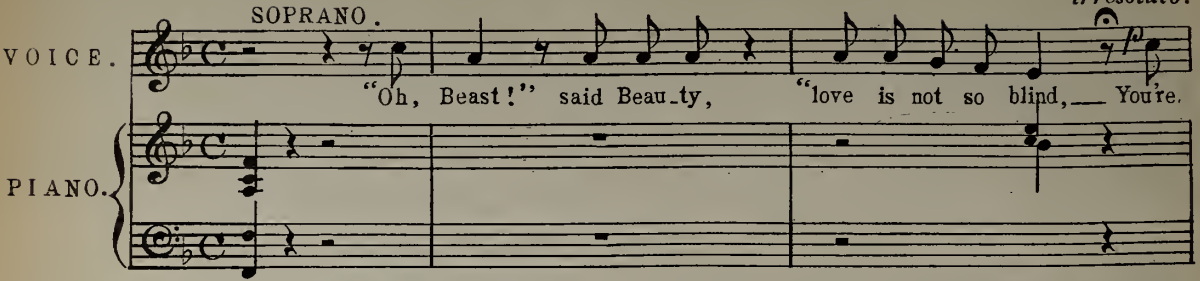
*irresoluto.*

SOPRANO.

VOICE. *irresoluto.*

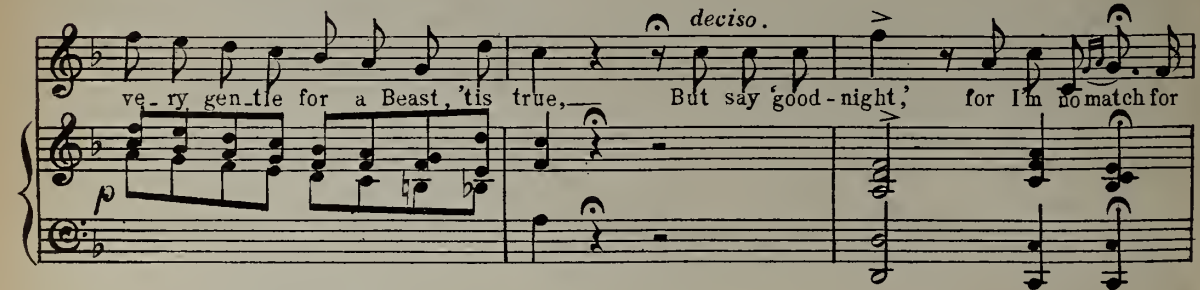
"Oh, Beast!" said Beau-ty, "love is not so blind, — You're.

PIANO.



*deciso.*

ve-ry gen-tle for a Beast, 'tis true, But say 'good-night,' for I'm no match for



CONTRALTO.

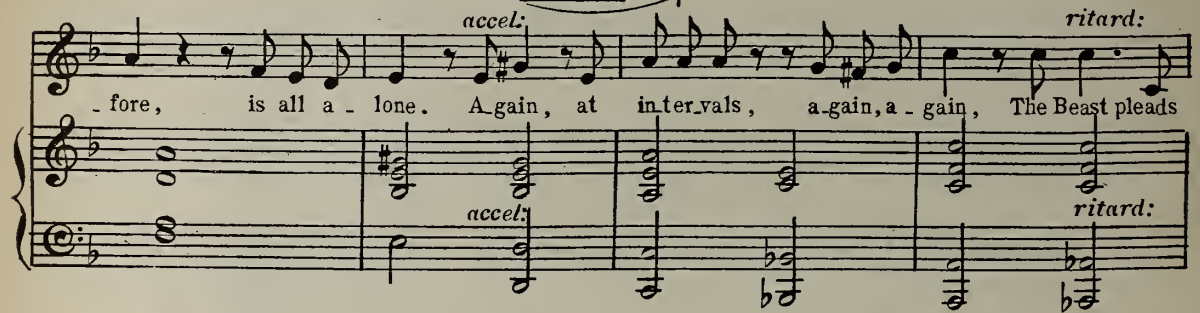
you!" With one heart-rending sigh The Beast has flown, And Beauty, as be-



*accel:* *ritard:*

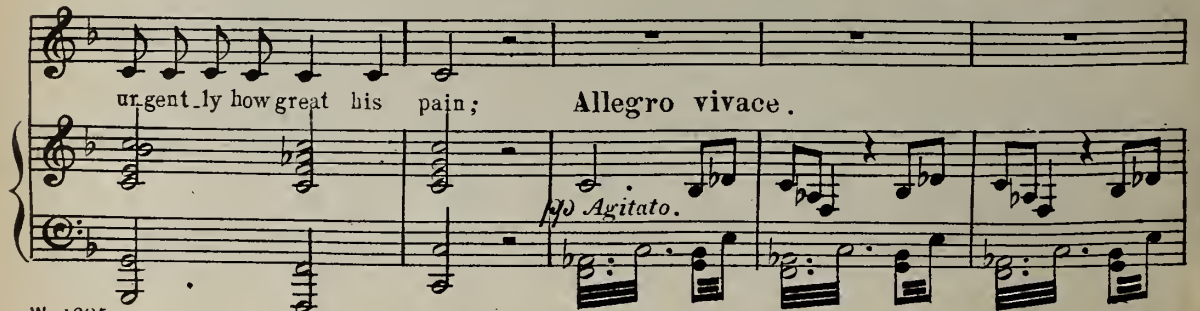
-fore, is all a-lone. Again, at inter-vals, a-gain, a-gain, The Beast pleads

*accel:* *ritard:*



ur-gent-ly how great his pain; **Allegro vivace.**

*ff* *Agitato.*



A Recit:

But Beau-ty, mov'd by kind-ness more and more, Re-

*Recit:*

-fu-ses, with de-ci-sion, as be-fore, — Although, the Beast sighs deep-ly at the

blow, When Beau-ty ut-ters her em-pha-tic "No!" Now in her

room a ma-gic mir-ror stood (The Beast was e-very thought-ful for her good,)

And look-ing in it, Beau-ty, at her will, Could see her home, as if she lived there



still.

*una corda.* *ppp*

*Agitato.*

One day, she looked and saw her father ill, His mouth extended to receive a

*p*

SOPRANO.

pill; Her daughter's heart with love was all a glow; "Oh Beast!" she

*supplicando.* CONTRALTO.

cried, Dear Beast! pray let me go!" With tears he answer'd

BASS.

*affettuoso*

"I've no cause to doubt you, But come back soon, I can not live without you!"

*p*

SCENA.—"HOME CAME BEAUTY!"

Nº 15.

(SOPRANO, CONTRALTO, TENOR, BASS) & CHORUS.

Moderato. CHORUS.

Soprano. Home came Beauty, Home came she; Saw her father well a gain, Well as he could be.

Contralto. Home came Beauty, Home came she; Saw her father well a gain, Well as he could be.

Tenor. Home came Beauty, Home came she; Saw her father well a gain, Well as he could be.

Bass. Home came Beauty, Home came she; Saw her father well a gain, Well as he could be.

M.M. = 80.

Piano.

TENOR SOLO.

"Now you'll stay with us," he cried, "Since you are not yet a bride!"

Piano.

Ped.

SOPRANO.

"But I've promis'd" she re-plied "And I know my du-ty!"

Allegretto.

CONTRALTO.

"Oh, pooh, pooh! you sil - ly chit, Since you've had the chance to flit," Said her sis - ters,

*rall.* SOP: *Moderato.*  
 "wait a bit!" "But I cant!" said Beau - ty. "For, in - deed, I've had a

*misterioso.*  
 dream, One that near - ly made me scream,  
 She's had a dream, One that near - ly made her scream,  
 She's had a dream, One that near - ly made her scream,  
 She's had a dream, One that near - ly made her scream,  
 She's had a dream, One that near - ly made her scream,  
 She's had a dream, One that near - ly made her scream,

CHORUS.

LH.  
 Ped.



Tell . ing me my du . ty,                      Tell . ing me my du . ty. —

Tell . ing her her du . ty,                      Tell . ing her her du . ty. —

Tell . ing her her du . ty,                      Tell . ing her her du . ty. —

Tell . ing her her du . ty,                      Tell . ing her her du . ty. —

Tell . ing her her du . ty,                      Tell . ing her her du . ty. —

Tell . ing her her du . ty,                      Tell . ing her her du . ty. —

LH.

Ped.    Ped.

For I . . . saw that lov . ing Bear                      Ly . ing flat as if he were

That lov . ing Bear,                                      Ly . ing flat,

That lov . ing Bear,                                      Ly . ing flat,

That lov . ing Bear,                                      Ly . ing flat,

That lov . ing Bear,                                      Ly . ing flat,

LH.

*p*                                      *pp*

Ped.    Ped.

Dead or faint\_ing; So, *mon père*, I'm off a - gain" said

Dead or faint\_ing, dead or faint\_ing,

Dead or faint\_ing, dead or faint\_ing,

Dead or faint\_ing, dead or faint\_ing,

Dead or faint\_ing, dead or faint\_ing,

Beauty. "Dead or faint\_ing...so *mon père*, I'm

She's off a - gain!

Dead or faint\_ing, so she's

She's off a - gain!

Dead or faint\_ing, so she's

She's off a - gain!

Dead or faint\_ing, so she's

She's off a - gain!

Dead or faint\_ing, so she's

off a - gain!" said Beau-ty. As

off, she's off a - gain!

off, she's off a - gain!

off, she's off a - gain!

off, she's off a - gain!

soon as she came to the Pa-lace she found (For her dream was a true one) Poor Beast on the ground, He was

*SOPRANO.*  
*con abbandono.*

dy-ing, poor Bear! "Oh! I love you! love you! I love you! I

love. . . . you!" she cried "Oh! I love, I love. . . .



CONTRALTO.

*affettuoso.*

BASS.

you!" And she flung her white arms round his shag-gy old hide. "You do love me," he whisper'd, "it

want-ed but this! As a Bear, let me hug you!"

CHORUS.

She gave him a kiss . . . . .

She gave him a kiss . . . . .

She gave him a

she gave him a kiss . . . . .

she gave him a kiss . . . . .

kiss, she gave him a kiss, she gave him a kiss . . . . .

kiss, she gave him a kiss, she gave him a kiss . . . . .

FINALE.

CHORUS.—"IN A SECOND OR LESS."

Nº 16.

M.M. ♩ = 132.

*Allegro*  
*Moderato*

SOPRANO.

CONTRALTO.

TENOR.

BASS.

In a second or less, deck'd with jewels and gold, A fair  
In a second or less, deck'd with jewels and gold, A fair  
In a second or less, deck'd with jewels and gold, A fair  
In a second or less, deck'd with jewels and gold, A fair

Prince at her feet his love ardently told; And there was the Fai - ry, who  
Prince at her feet his love ardently . told; And there was the Fai - ry, who  
Prince at her feet his love ardently - told; And there was the Fai - ry, who  
Prince at her feet his love ardently told; And there was the Fai - ry, who

came with a smile, To un - do all the work of th'En - chant - er so vile;

came with a smile, To un - do all the work of th'En - chant - er so vile;

came with a smile, To un - do all the work of th'En - chant - er so vile;

came with a smile, To un - do all the work of th'En - chant - er so vile;

There was the Fai ry who came with a smile,

There was the Fai - ry who came with a smile,

There was the Fai - ry who came with a smile,

There was the Fai - ry who came with a smile,

To un - do all the work of th'En - chant - er so vile;

To un - do all the work of th'En - chant - er so vile;

To un - do all the work of th'En - chant - er so vile;

To un - do all the work of th'En - chant - er so vile;



A

There was the Fai - ry who came with a smile, To un - do all the work of th'En -

There was the Fai - ry who came with a smile, To un - do all the work of th'En -

There was the Fai - ry who came with a smile, To un - do all the work of th'En -

There was the Fai - ry who came with a smile, To un - do all the work of th'En -

- chant - er so vile; And her fa - - ther was there, as if dropp'd from the

- chant - er so vile; And her fa - - ther was there, as if dropp'd from the

- chant - er so vile; *grac*

skies; And her sis - ters were with him, in jea - lous, in jea - lous sur -

As if dropp'd from the skies;

skies; And her sis - ters were with him, in jea - lous, in jea - lous sur -

As if dropp'd from the skies;

prise, Her fa-ther was there, as if dropp'd from the skies; And her  
 As if dropp'd from the  
 prise, Her fa-ther was there, as if dropp'd from the skies; And her  
 As if dropp'd from the

sis- - ters were with him, in jea-lous, in jea-lous sur- prise,  
 sis- - ters were with him, in jea-lous, in jea-lous sur- prise,  
 sis- - ters were with him, in jea-lous, in jea-lous sur- prise,  
 sis- - ters were with him, in jea-lous, in jea-lous sur- prise,

Her fa-ther was there, as if dropp'd from the skies; And her  
 Her fa-ther was there, as if dropp'd from the skies; And her  
 Her fa-ther was there, as if dropp'd from the skies; And her  
 Her fa-ther was there, as if dropp'd from the skies; And her



sis - ters were with him, in jea - lous sur - prise, Her sis - ters were there, Her  
 sis - ters were with him, in jea - lous sur - prise, Her sis - ters were there, Her  
 sis - ters were with him, in jea - lous sur - prise, Her sis - ters were there, Her  
 sis - ters were with him, in jea - lous sur - prise, Her

sis - ters were there, in jea - lous, in jea - lous sur - prise,  
 sis - ters were there, in jea - lous, in jea - lous sur - prise,  
 sis - ters were there, in jea - lous, in jea - lous sur - prise,  
 sis - ters were there, in jea - lous, in jea - lous sur - prise,

**C**

And her father was there, as if  
 And her father was there, as if  
 And her father was there, as if  
 And her father was there, as if



dropp'd from the skies; And her sis - ters were with him, in jea - lous sur - prise, And who  
 dropp'd from the skies; And her sis - ters were with him, in jea - lous sur - prise, And who  
 dropp'd from the skies; And her sis - ters were with him, in jea - lous sur - prise, And who  
 dropp'd from the skies; And her sis - ters were with him, in jea - lous sur - prise, And who

en - vied her luck 'till the Fai - ry so clever, Turn'd them both in to sta - tues to  
 en - vied her luck 'till the Fai - ry so clever, Turn'd them both in to sta - tues to  
 en - vied her luck 'till the Fai - ry so clever, Turn'd them both in to sta - tues to  
 en - vied her luck 'till the Fai - ry so clever, Turn'd them both in to sta - tues to

frown on for e - ver. Turn'd them both, turn'd them both, turn'd them both, turn'd them  
 frown on for e - ver. Turn'd them both, turn'd them both, turn'd them both, turn'd them  
 frown on for e - ver. Turn'd them both, turn'd them both, turn'd them both, turn'd them  
 frown on for e - ver. Turn'd them both, turn'd them both, turn'd them both, turn'd them

*accel.* *er* *an* *do.*

both, Turn'd them in - to sta - tues to frown on for

both, Turn'd them in - to sta - tues to frown on for

both, Turn'd them in - to sta - tues to frown on for

both, Turn'd them in - to sta - tues to frown on for

e-ver. Turn'd them both, turn'd them both, turn'd them both, turn'd them both, Turn'd them in - to

e-ver. Turn'd them both, turn'd them both, turn'd them both, turn'd them both, Turn'd them in - to

e-ver. Turn'd them both, turn'd them both, turn'd them both, turn'd them both, Turn'd them in - to

e-ver. Turn'd them both, turn'd them both, turn'd them both, turn'd them both, Turn'd them in - to

sta - tues to frown on for e-ver . . . . .

sta - tues to frown on for e-ver . . . . .

sta - tues to frown on for e-ver . . . . .

sta - tues to frown on for e-ver . . . . .

*gtr.*









